DAVID LIAUDET

# COMPLÉMENT D'ILLUSTRATIONS AU DICTIONNAIRE LAROUSSE 1994-2010

(EXTRAITS)

# *aux lecteurs,*

Suite à un travail effectué en 1990 sur les définitions du dictionnaire Larousse, j'ai entrepris dès 1994 de poursuivre l'exploration de cet ouvrage. Je me suis tourné vers les marges où se logent les vignettes qui illustrent certains des mots. Je me suis aperçu qu'il y avait des privilégiés. Tout mot n'a pas droit à sa vignette. Et, comme Monsieur Cinoc dans *La Vie mode d'emploi* de Georges Perec, se faisait le défenseur des mots oubliés, je me suis fait le défenseur des mots non illustrés. J'ai engagé ce " Complément d'illustrations au dictionnaire Larousse " par des planches lithographiées en suivant scrupuleusement l'ordre alphabétique et j'ai commencé à attribuer un dessin à chacun de ces mots. La première planche commence par le mot abandon et commencer par ce mot n'était pas forcément stimulant.

Pourtant, après plus de quinze années de travail et plus de 90 planches, je vais bientôt terminer la lettre E. J'avais réalisé la planche des Z pour mon ami Jacques Ramondot et j'ai triché un peu, sous l'amicale pression de l'arthotèque de Châtellerault en réalisant une petite planche avec les mots autour de manufacture.
J'essaie de conserver une relation étymologique entre tous mes dessins. J'aime particulièrement dessiner ces mots qui a priori ne peuvent pas l'être comme les adverbes par exemple. Ces vignettes sont aussi comme des objets que l'on pourrait poser dans des phrases, dont il faudrait inventer une grammaire. Des objets qui pourraient conquérir la troisième dimension. On pourrait alors caresser l'amitié, brûler la haine, sécher l'abattement.

Suite au conseil avisé de Gérard Diaz, je me suis mis à aquareller certaines planches. La couleur complète ainsi les informations. Je me suis donné cette tâche à effectuer, avec une règle simple mais qui me porte, me conduit, à laquelle je dois me plier, avec laquelle je dois jouer. Monsieur Bartlebooth, autre personnage de Georges Perec, est mon modèle. C'est dans ces tâches régulières que je trouve le plus de variétés, c'est ce travail que je poursuis.

David Liaudet

“ Bartlebooth, en d’autres termes, décida un jour que sa vie tout entière serait organisée autour d’un projet unique dont la nécessité arbitraire n’aurait d’autre fin qu’elle-même. Cette idée lui vint alors qu’il avait vingt ans. Ce fut d’abord une idée vague, une question qui se posait - *que faire ?* - , une réponse qui s’esquissait : *rien*. L’argent, le pouvoir, l’art, les femmes, n’intéressaient pas Bartlebooth. Ni la science, ni même le jeu. Tout au plus les cravates et les chevaux ou, si l’on préfère, imprécise mais palpitante sous ces illustrations futiles ( encore que des milliers de personnes ordonnent efficacement leur vie autour de leurs cravates et un nombre bien plus grand encore autour de leurs chevaux du dimanche ), une certaine idée de la perfection.
Elle se développa dans les mois, dans les années qui suivirent, s’articulant autour de trois principes directeurs :

Le premier fut d’ordre moral : il ne s’agirait pas d’un exploit ou d’un record, ni d’un pic à gravir, ni d’un fond à atteindre. Ce que ferait Bartlebooth ne serait ni spectaculaire ni héroïque ; ce serait simplement, discrètement, un projet, difficile certes, mais non irréalisable, maîtrisé d’un bout à l’autre et qui, en retour, gouvernerait, dans tous ses détails, la vie de celui qui s’y consacrerait.

Le second fut d’ordre logique : excluant tout recours au hasard, l’entreprise ferait fonctionner le temps et l’espace comme des coordonnées abstraites où viendraient s’inscrire avec une récurrence inéluctable des événements identiques se produisant inexorablement dans leur lieu, à leur date.

Le troisième, enfin, fut d’ordre esthétique : inutile, sa gratuité étant l’unique garantie de sa rigueur, le projet se détruirait lui-même au fur et à mesure qu’il s’accomplirait ; sa perfection serait circulaire : parti de rien, Bartlebooth reviendrait au rien, à travers des transformations précises d’objets finis. ”

extrait de *La Vie mode d’emploi*
Georges Perec
P.O.L 1978

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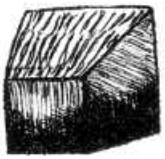

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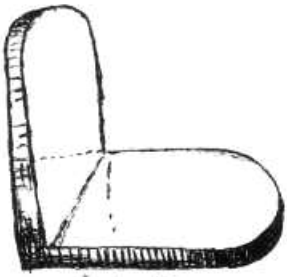

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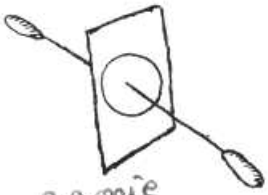

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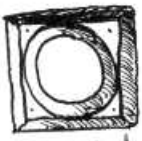

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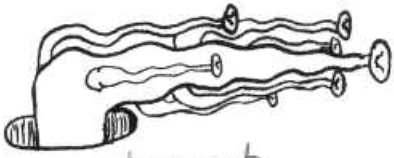

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sans ces trois là, rien à regarder :
Philippe Martin, Jacques Ramondot et Claude Lothier

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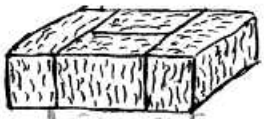

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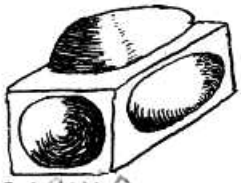

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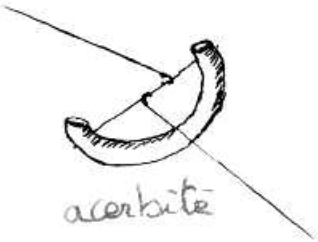

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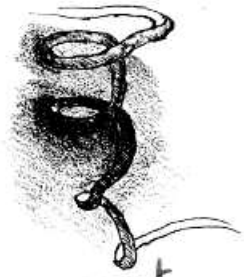

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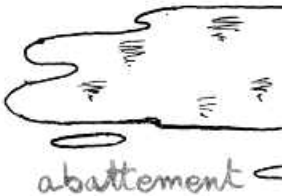

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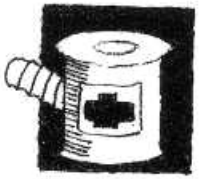
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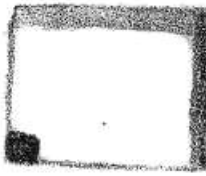
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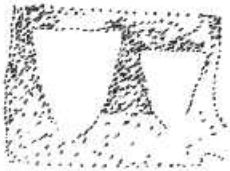
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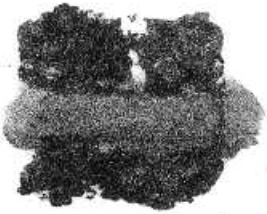
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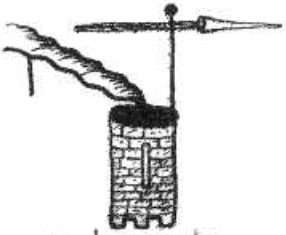
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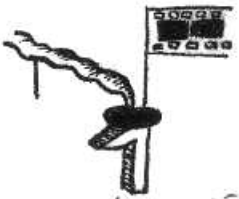
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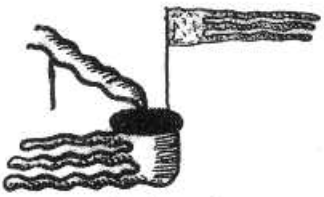
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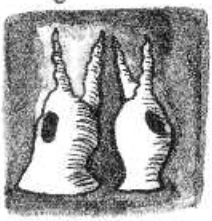
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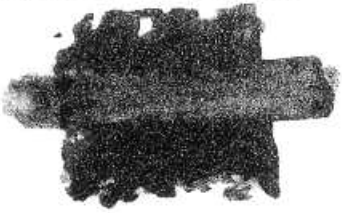
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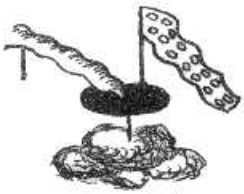
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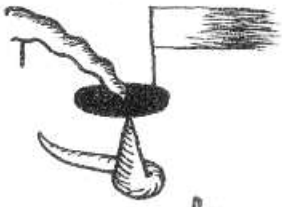
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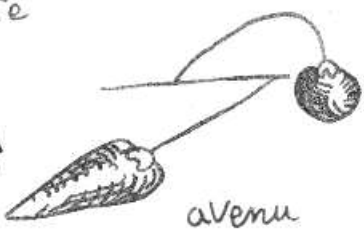
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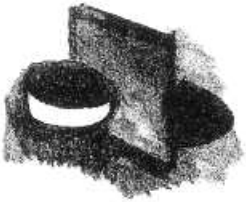
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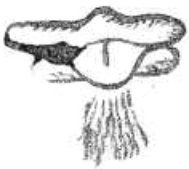

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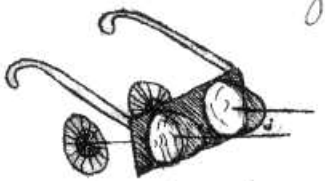

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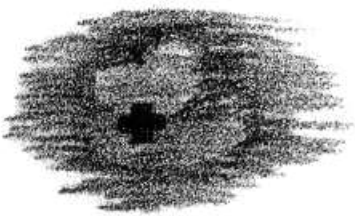

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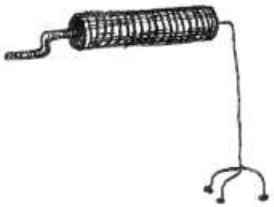

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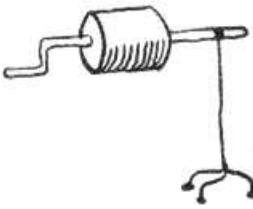

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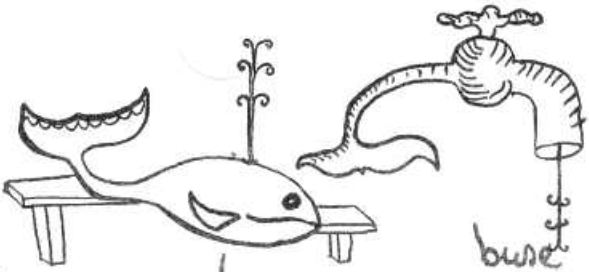

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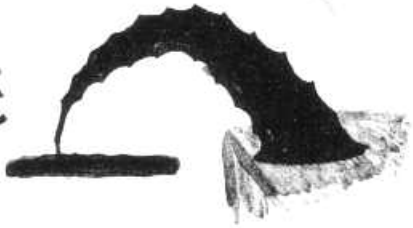

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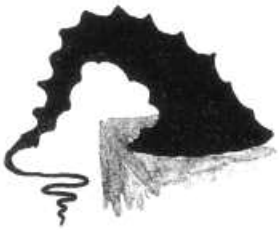

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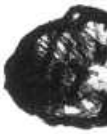

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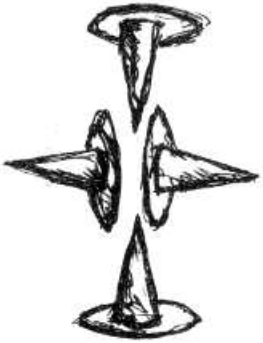

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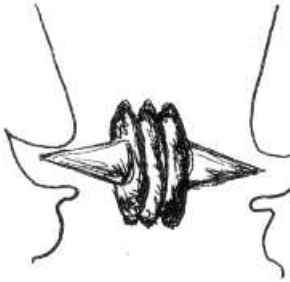

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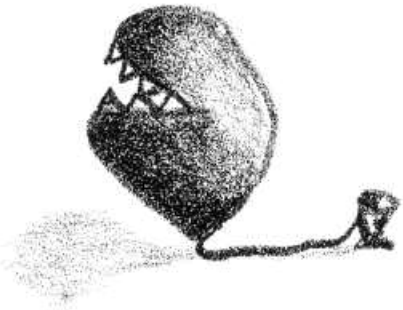

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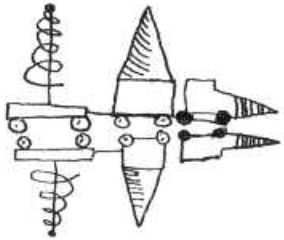

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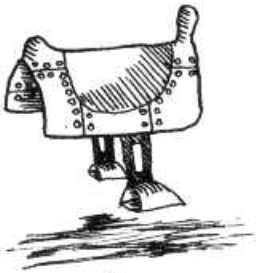

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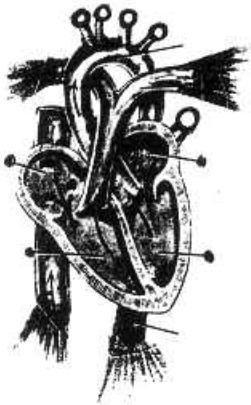

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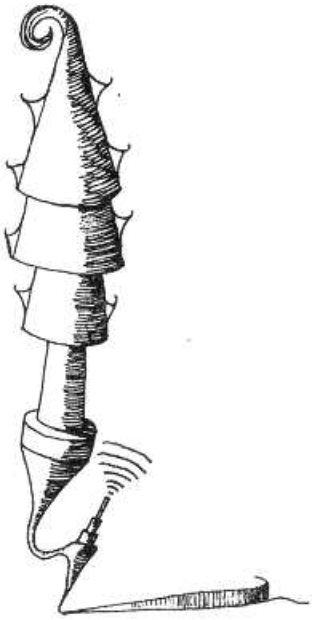

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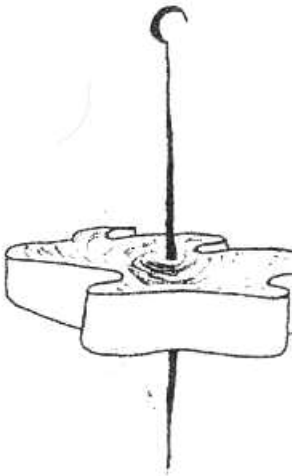

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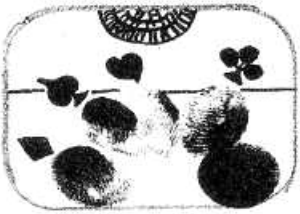

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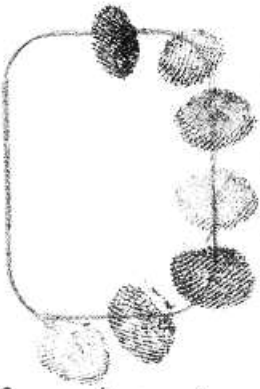

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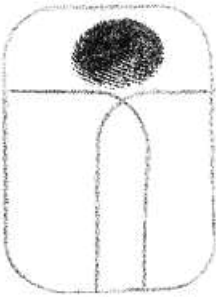

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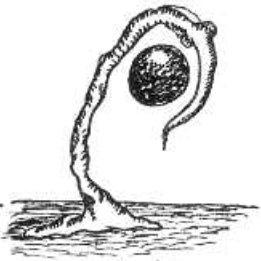

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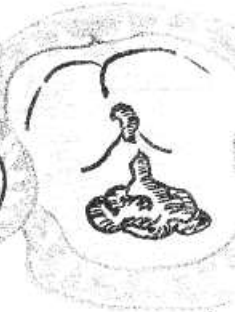

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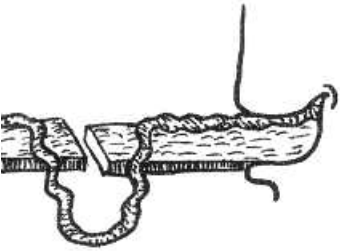

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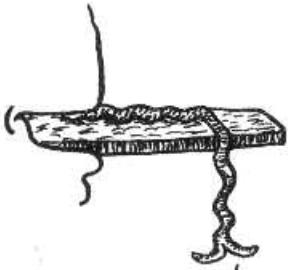

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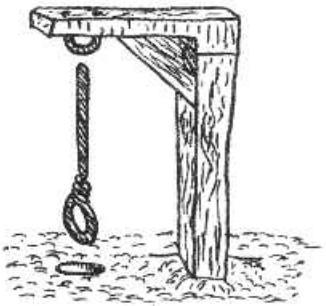

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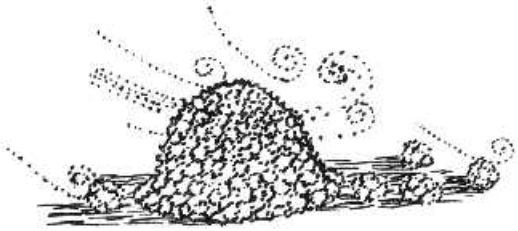

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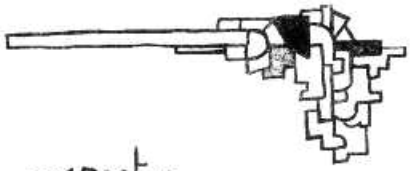

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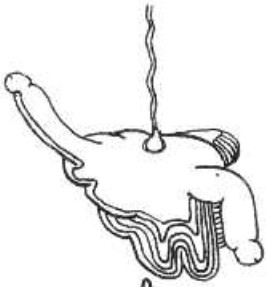

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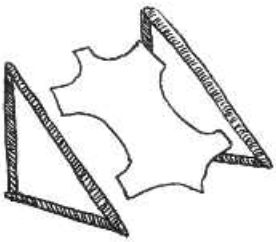

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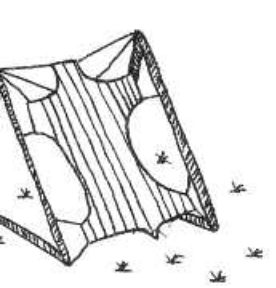

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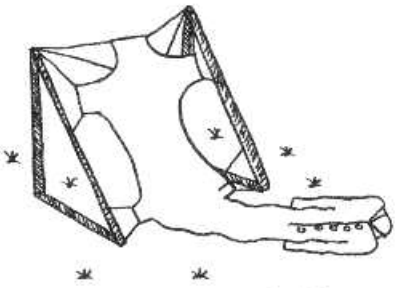

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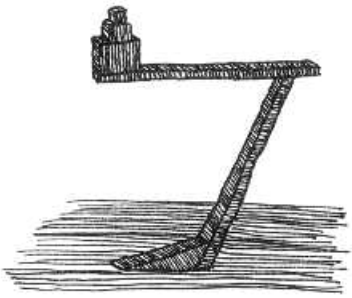

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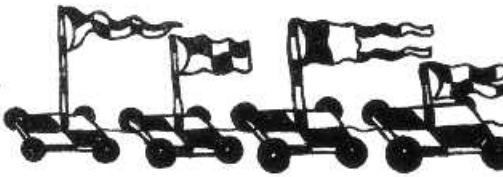

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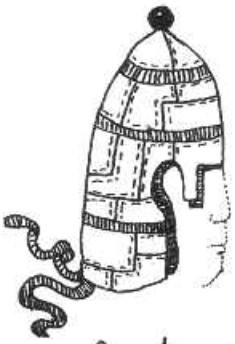

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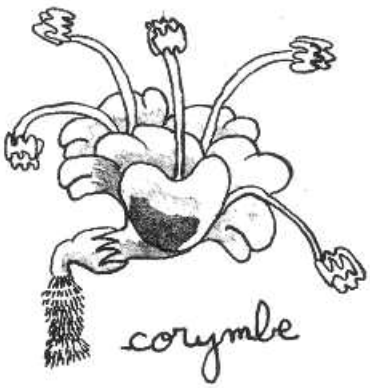

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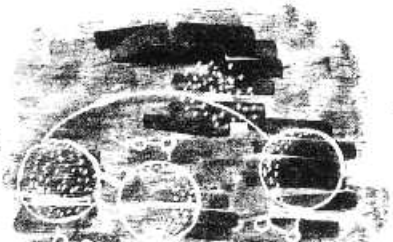

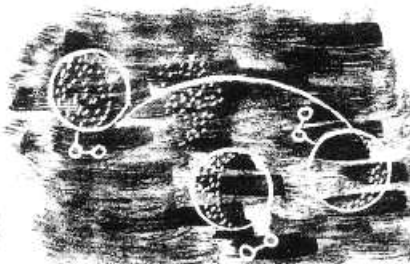

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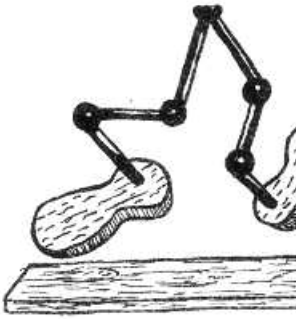

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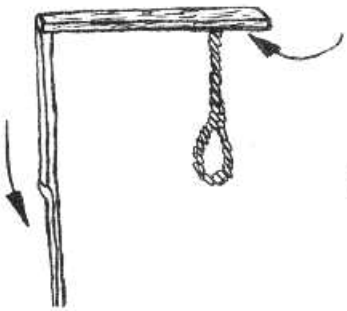

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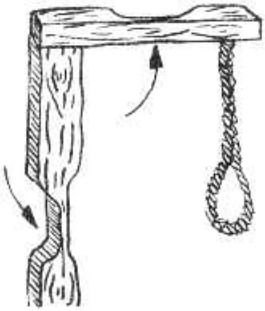

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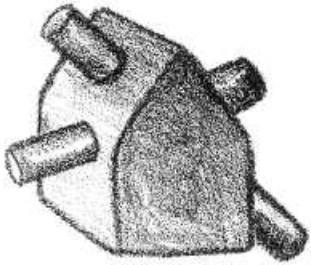

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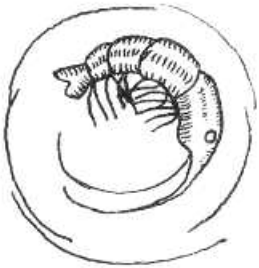

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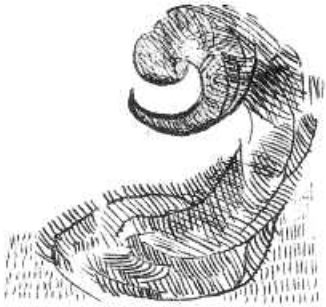

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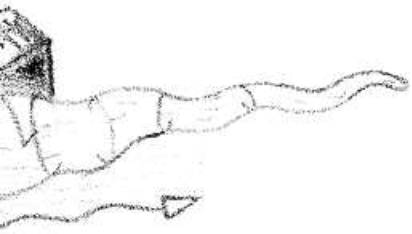

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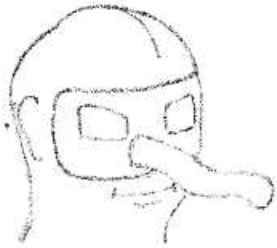

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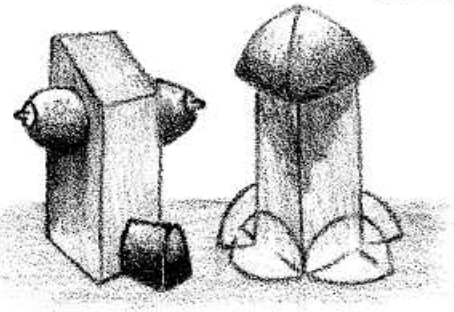

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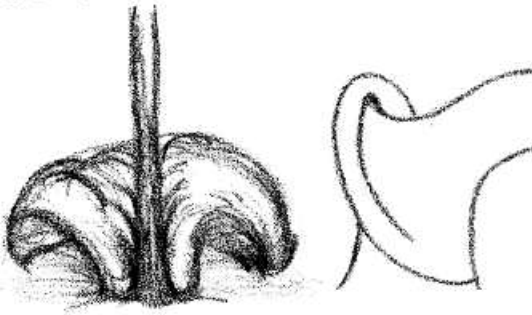

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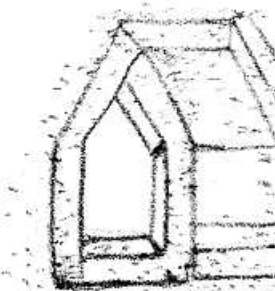

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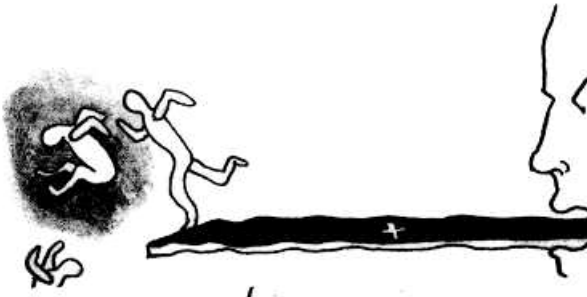

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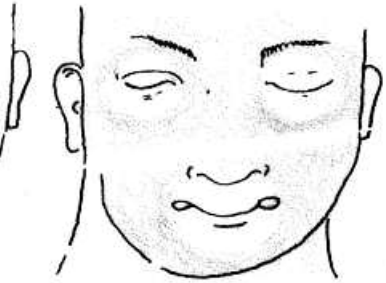

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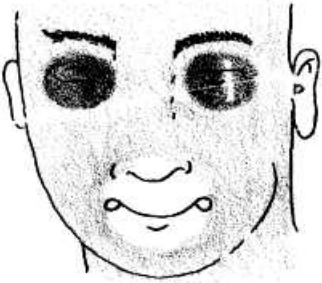

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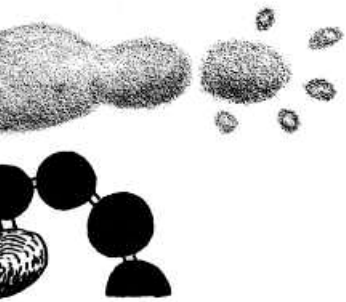

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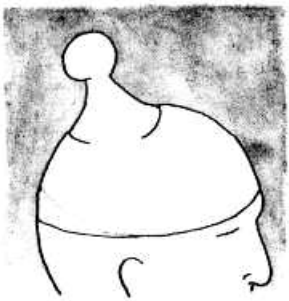

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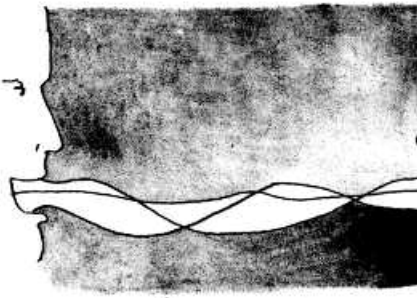

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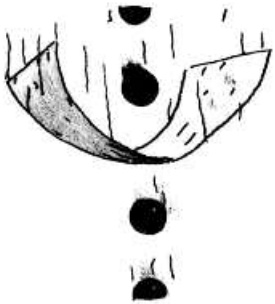

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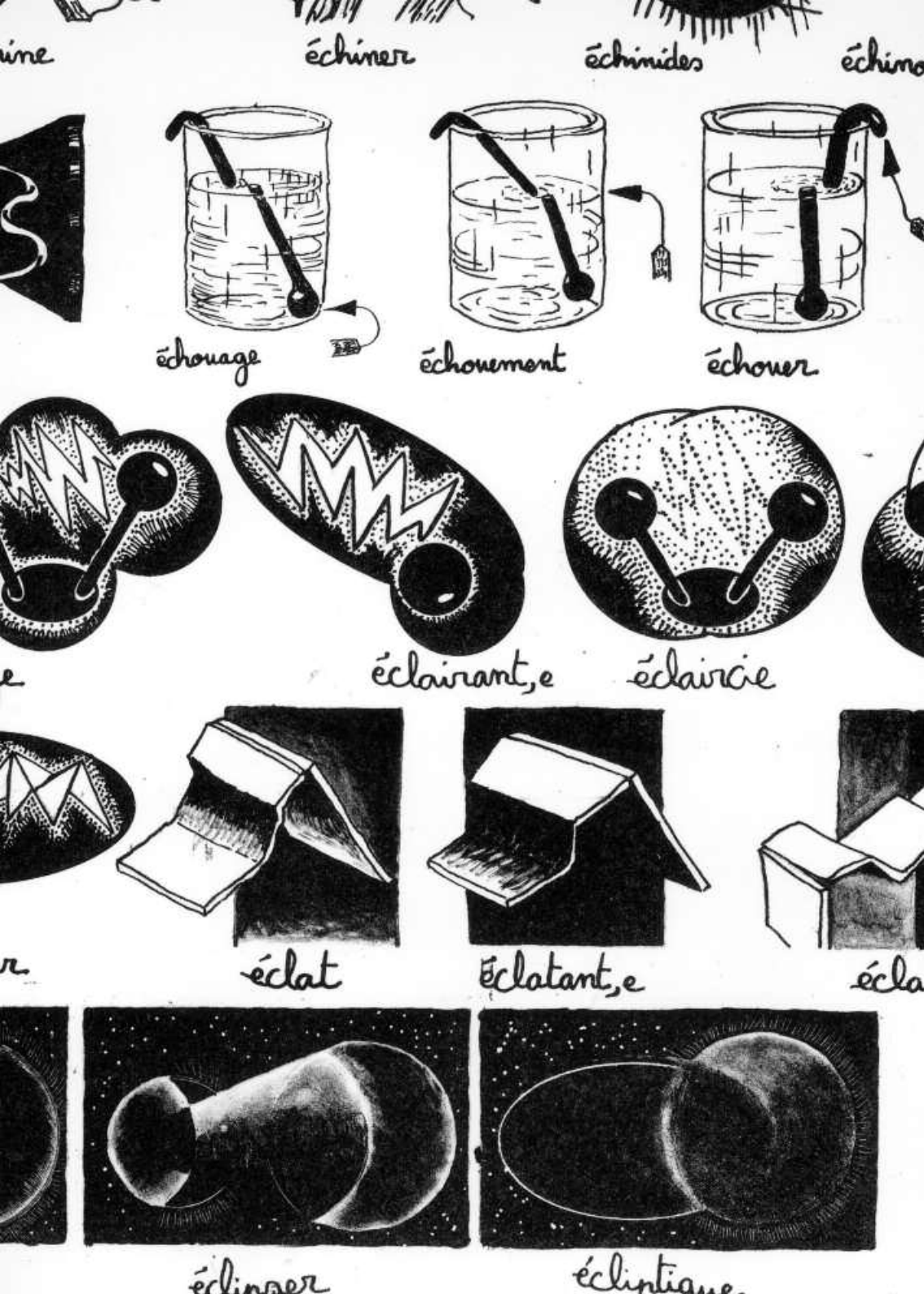
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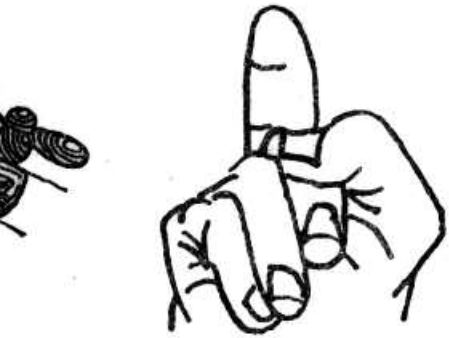

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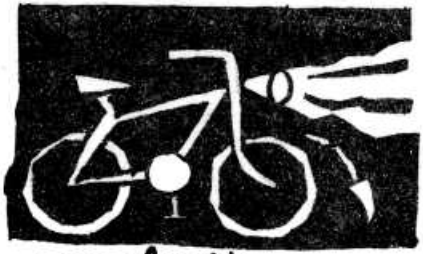

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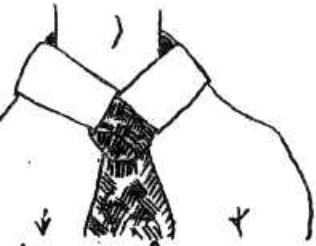

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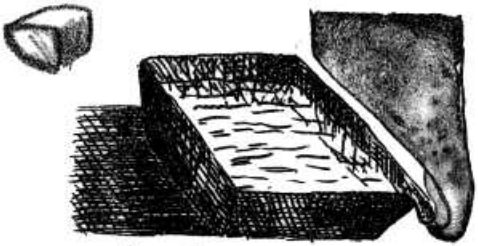

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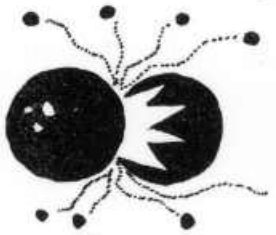

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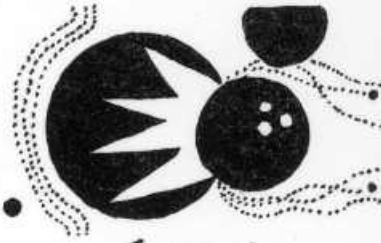

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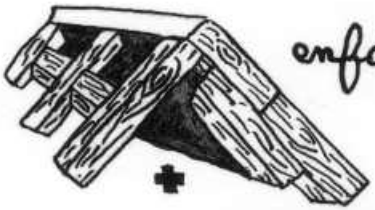

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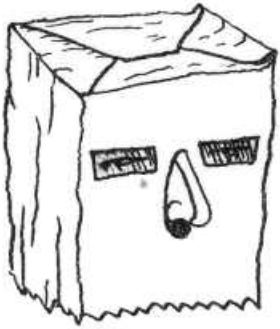

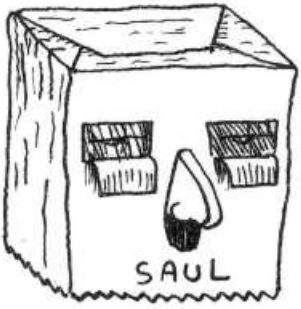

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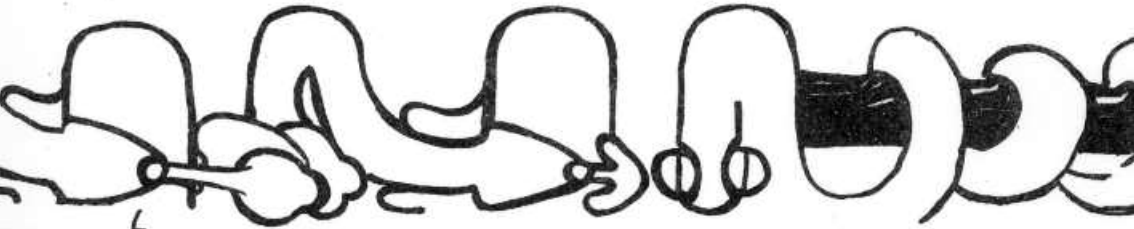

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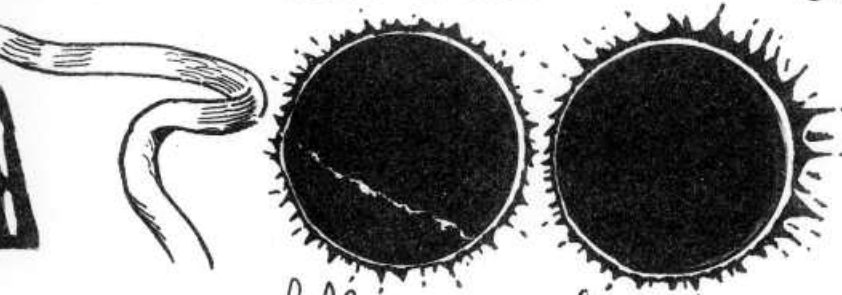

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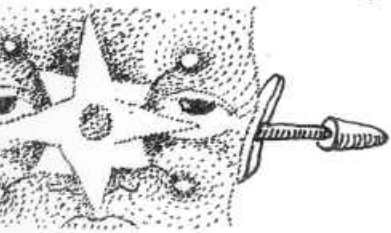

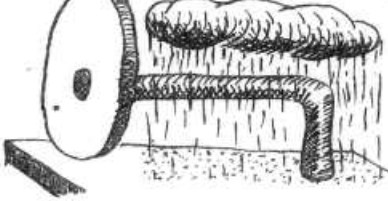

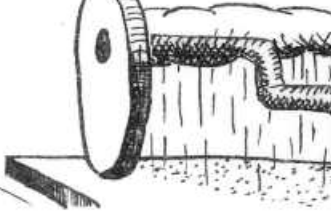

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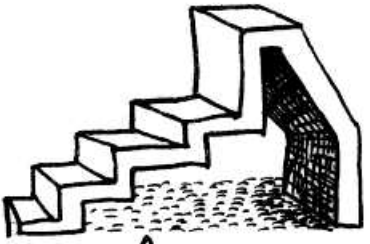

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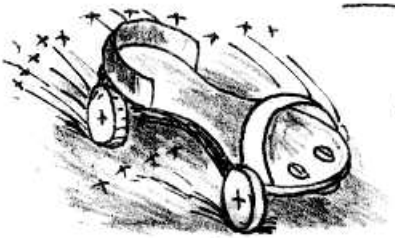

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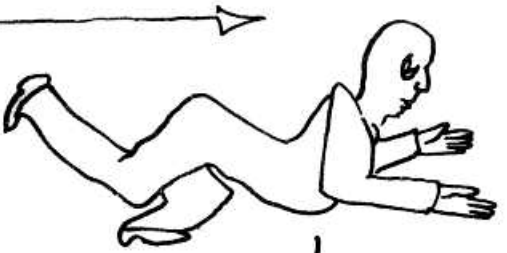

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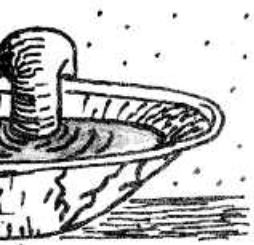

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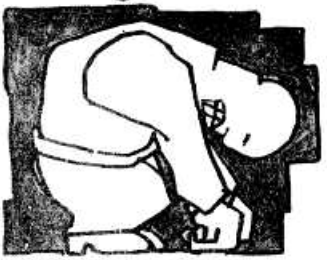

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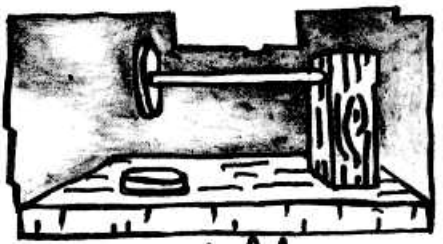

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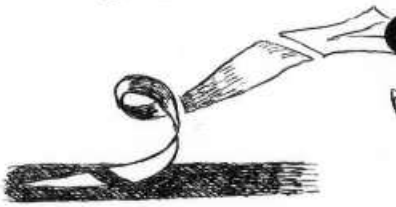

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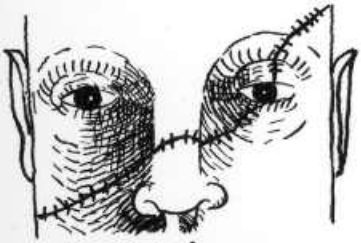

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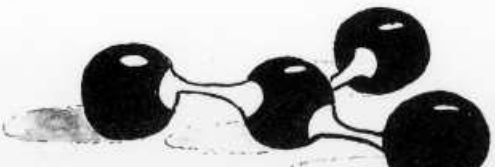

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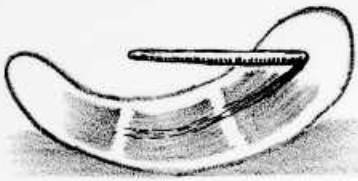

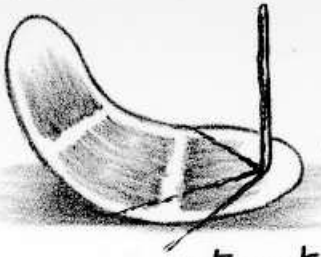

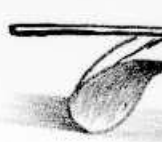

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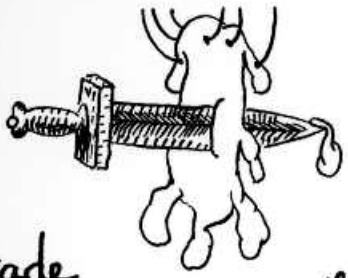

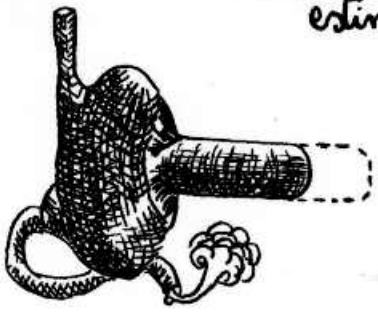

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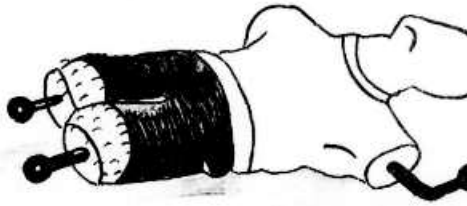

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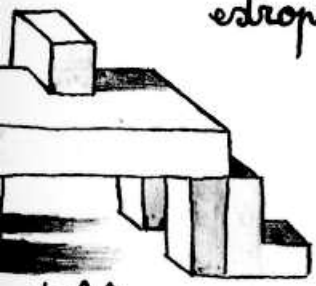

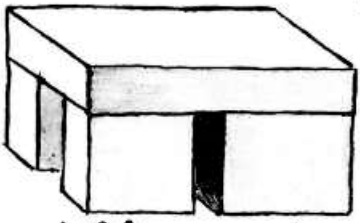

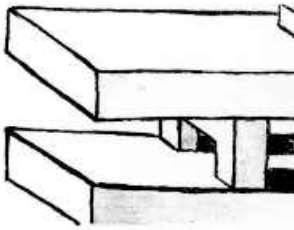

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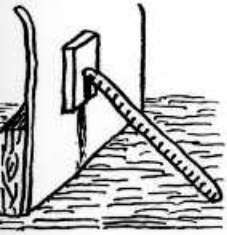

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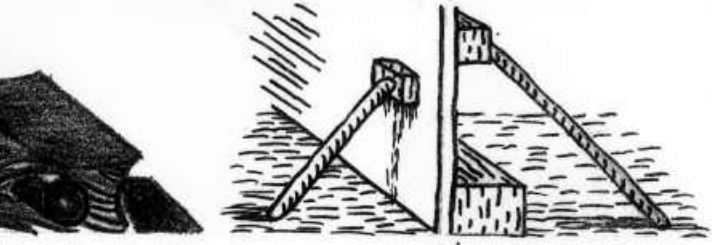

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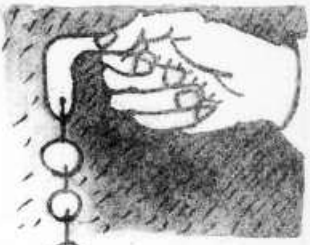

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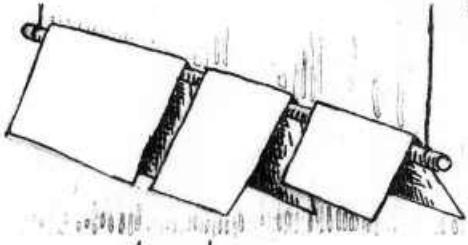

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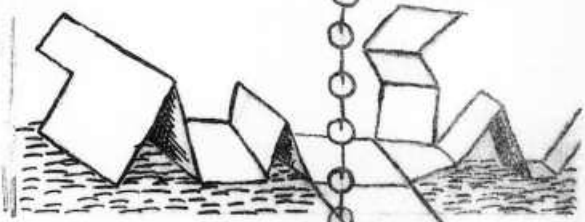

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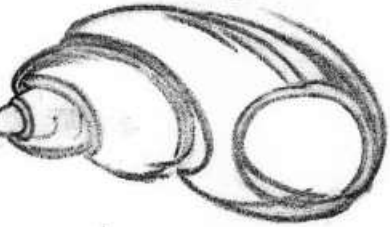

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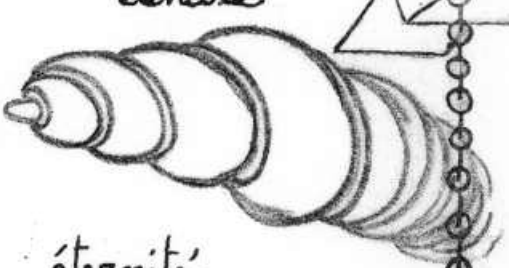

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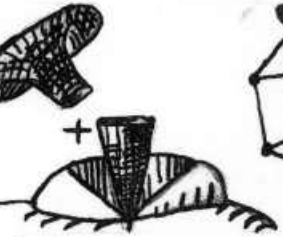

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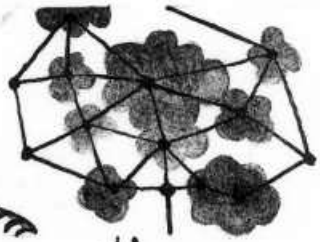

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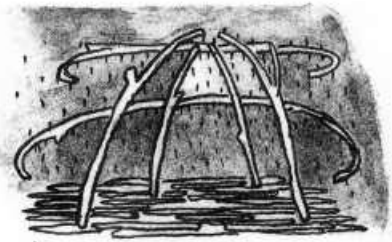

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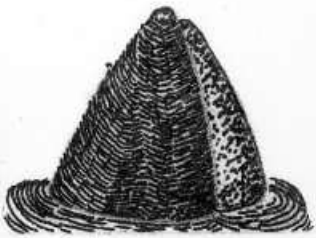

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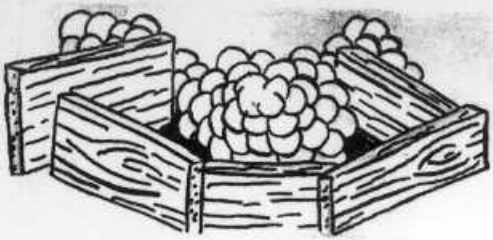

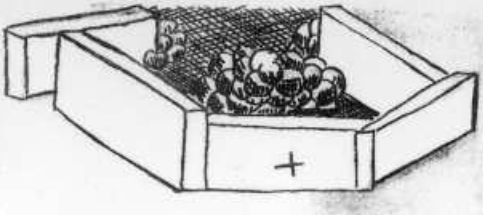

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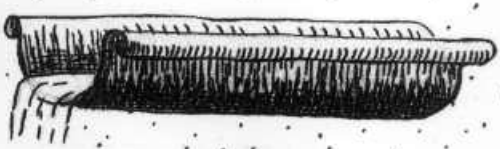

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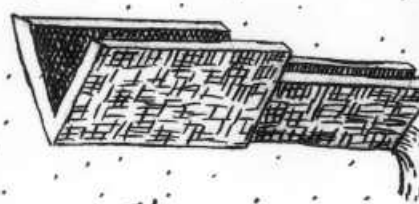

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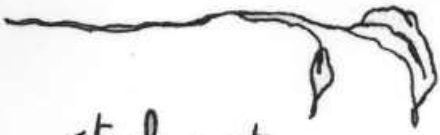

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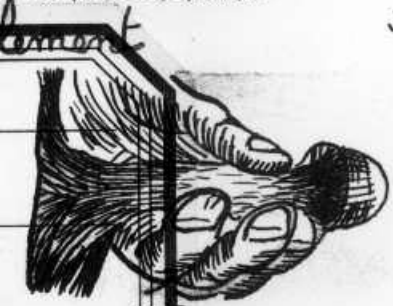

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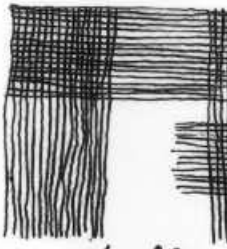

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ÉDITÉ À L'OCCASION DE L'EXPOSITION
DAVID LIAUDET / COMITÉ VIGILANCE BRUTALISTE
MAISON DES ARTS SOLANGE-BAUDOUX ÉVREUX
DU 7/01 AU 19/02/2011

CONCEPTION GRAPHIQUE : CHRISTOPHE GUAIS, DAVID LIAUDET,
PHOTOGRAVURE ET IMPRESSION : IMPRIMERIE VERT VILLAGE, ÉVREUX